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TWO NIGHTS.

WRITTEN FOR THE NEW YORK CLIPPER.

One bitter, windy Winter night.
A young man staggered thro' the wind;
His face from drink was drawn and white—
A face that looked not all unkind;
And as he slowly went along
He sang a silly, olden song.

He stepped before a cottage trim;
Whose window had a crimson blind,
And round the hearth now growing dim,
Behind that blind, three people kind—
His mother true and sisters two—
Sat listening, whilst the breezes blew.

"It is his voice," his mother sighed;
"Poor lad, that song he always sings
When he has tasted of that tide
Which to us all such sorrow brings."
The door she opened, and the storm
Swept in with his unsteady form.

When he in bed at last was laid,
She by his pillow pressed her head,
And fervently to Heaven prayed;
And, whilst her prayers arose, she shed
Hot tears—the holiest water known
Within this weary world of moan.

"We once from sorrow were secure;
He drinks when sorrow drives him mad;
But he means better things, I'm sure;
I know he is not wholly bad.
Oh! shield him from the enticing glare
Of Satan's stupefying snare."

But still her son drank on and on—
Her health grew less and less each day;
Soon forced he was to kiss her wan
And woeful face, and sail away
To foreign lands, where he could find
No home like that left far behind.

Then every night for many a year
His mother and his sisters thought
Of him with love and hope and fear,
And comfort in each other sought.
How oft at night they thought aloud
The blast was borne that quaint old song!

His gentle sisters oft caressed
Their mother's tresses, growing white,
As round the fireside lone they pressed
Behind the blind of scarlet light,
And oft the lone and loving three
Prayed for the wanderer o'er the sea.

One night he flung the evil glass
With resolution strong aside,
And on that very night, alas!
His mother, speaking of him, died.
Perhaps her spirit, ere it went
To Heaven, sought the penitent.

It is a windy, Winter night—
A man is walking thro' the wind;
His face looks weary, thin and white,
But, ah, how patient, and how kind!
And, as he swiftly strides along,
The keen wind sings a mournful song.

Within a room two women sit,
And talk of days forever dead.
Upon a crimson curtain drest
Their shadows, thrown by fire-light red.
One cries: "List! Do you hear that long
Remembered, silly, olden song?"

The other answers, with a sigh:
"'Tis but the voice of Fancy, dear;
You only hear the night-wind high;
The winds sing sad this time of year."
The sisters kissed, the tempest sprang
About and sobbed; but no one sang.

Hark! At the door is heard a knock,
Which to the maidens' startled minds
Appears the very floors to rock;
There seem strange wallings on the winds;
The door is open burst, the storm
Sweeps in with their own brother's form!

But, ah, the blast from out the dark
Is not so fierce as that which blows
From out his heart his hope's last spark;
And from his eyes the fast tide flows,
Like flood which, when the light-house light
Goes out, runs on thro' gloomy night.

LYTTELTON L. BAKER.

MY EXPERIENCE AS A LIFE-INSURANCE "CANVASSER."

WRITTEN FOR THE NEW YORK CLIPPER,
BY SI SLOKUM.

A few months ago I was tackled by one of the many foes that persistently harass vulnerable humanity, and with the greatest success in many instances.

This particular foe is one of the meanest of the mean foes that lie in wait for poor, miserable mortals, and is known—two well known to suffering thousands—as Dyspepsia.

It didn't tackle me very savagely, but nevertheless took hold of me sharply enough to convince me what savagely meant, and I didn't want to gain any further knowledge of the foe's fangs from experience—most anyone can tell from a little dyspepsia what a good deal means, and won't want any more of it.

I went to see a doctor about it, and was compelled to "see" him to the tune of—but here is the prescription he gave me:

"Take exercise—plenty of it—that's all you want. Walk five miles a day. Five dollars."

The "five dollars" was his fee, understand—not what I was to get for walking five miles a day. Well, after "seeing" the financial phlebotomiser to the extent as set forth, I set forth on my daily pilgrimage.

I knocked out five miles the first day, a hot one, and in turn was knocked out myself. In a few days, however, I could take a five-miler as easily as I could a cocktail, thinking nothing of it. But walking for exercise—for walking's sake—soon got to be a monotony and a bore. While the walking didn't tire me at all, I got very tired of walking, and walked perfunctorily, without any vim or vivacity.

If anyone can walk five miles daily, for thirty consecutive days, with no other object in view than the entirely problematical one of bringing his digestive organs into a normal state of action, take this five-mile daily walk under such circumstances, I will agree to treat him daily—to brace him up and cheer him on his winding—no, parallelgram—way for a repeat over the course, and do it willingly.

My five-mile daily expedition gradually dwindled

to a turn around the block, and I was about to give that up as a useless exertion when a friend suggested the combination of business with pleasure—as if there were any pleasure in walking aimlessly about town with the mercury in the nineties—and so make the walking cure pay.

"You will have an incentive then," said he, "something that will interest you and be profitable, besides getting all the exercise you need."

What should I tackle? He recommended the small policy or "industrial branch" of life insurance, assuring me there was money—more or less in it, if I could catch on.

"It will be an experience," said he, in a propitiatory tone, "that will prove interesting, if not profitable, and you won't regret it. You will see how the poor people live!"—he knew I was a "bloated bondholder," and I learned later that he was an insurance fiend—"and meet with some funny characters and episodes in common life."

This proposition rather "took me," and he took me to the Cosmopolitan Insurance Co.'s strong hold and provisioned for a week's cruise among the tenement-house population, saying I would "gather them in" right and left—as I was "left," he couldn't have been right in his diagnosis, albeit the tenement-house people remained right where I left them.

Well, I set forth on my Good Samaritan mission with colors flying. I had an experience, and don't you forget it. I had lots of exercise climbing stairs and down again, and wending my way from house to house. As for the money there might have been in it—well, I guess it is in it yet; I know I didn't draw much of it out.

The first woman I met, a somewhat vivacious and voluble dame, said I was sure to capture all the women on the block and get them to insure their entire families; but when I tried to capture her with an "application" she backed water, as it were, in a most ungracious manner, saying she wouldn't be insured for the world.

"Oh, mercy! no, not me," said she; "I know I should die if I was insured." I told her I thought she would die if she weren't insured, whereupon she declared I was impudent and shut the door on me. The callous "canvasser" doesn't mind a little thing like this, but I was young in the business and tender, and it cut me up not a little.

My next experience was with a fat and frowny woman who looked as though she had been called off from an encounter with a chimney-flue, and was mad at being interrupted. Nevertheless, I opened my budget with all the mellifluousness of tone and euphony of language that I could summon to my aid, winding up by asking her if she would catch on before the train started—not in those words, of course, but to the same effect, she blurted out:

"That's that, sorr?"

I did all that mellifluousness and euphony over again only to be rewarded with the bang of the door as loud as the report of a columbiad. The next woman I encountered came up smiling, so to speak, and graciously informed me that everybody in the house was insured—"everybody," the iteration with emphasis most pronounced—whereupon I retired without wasting any more ammunition.

Later on in my career as a "canvasser" I learned not to place too much faith in such statements. You see, the women have dropped to it that they can choke off a "canvasser," by telling him all in the house are insured, easier than by any other method, and so don't hesitate to lie in cold blood, thinking the end—getting rid of the "canvasser"—justifies the means. It is sad to think that the sex will thus stoop to conquer—sadder to write—but they will, as every "canvasser" well knows.

I encountered a woman of severe cast of countenance who, when I unfolded my budget, as it were, solemnly told me they were all insured. As she didn't look like a woman who would tell a double-barreled lie—without first-class reasons, at least—I told her I was glad to hear it—this was the lie politic, understand—and asked her what company had the honor of insuring her life.

"Oh, I don't remember," said she; "my daughter attends to that."

My confidence in her truthfulness was shaken on the spot.

"Then you yourself are not insured?" said I blandly.

"Who, me?"

"Yes, madame, you," said I.

A flush came to her face. It was the flush of confusion and anger mixed.

"Didn't I tell you?"

A voice rearwards broke in:

"Ma, shut the door on the impudence!"

And the door shut with a bang at the word. Then I knew that that severe-faced woman had lied in solid nonpareil measure, as I wept mental tears at the falsity of feminine humanity and departed.

Besides the prevaricating females, I found many in my rounds who were steeped in superstition with regard to life insurance, not a few thinking it impious and defiant of God to insure life. It was a revelation to me, as I had an idea that superstition had very largely taken a back seat—as far as life insurance goes, it makes a large showing on the front seats, as any insurance "canvasser" will tell you.

One woman—a sensible-looking woman, too—said to me:

"Why, I would not have my life insured, nor

my children's, nor my husband's, for the world!"

She wouldn't tell why—none of them will give it away that they are superstitious by owning up to it—only that she didn't believe in it. I argued with that woman for half an hour with this result:

"Well, mister, you might talk till all is blue, and I wouldn't insure my life; so there, now."

I retired at once, leaving her to some other agent, who may catch on to her, perhaps—I'm betting he won't! I have seen those who say they have talked women out of their superstition, but I don't—well, I would rather hear it from the lips of the woman than those of the "agents." When a woman declares, as one did to me, "I know I shouldn't have no peace not's long's I lived, if my life was insured, never!" a "canvasser" had better travel and not waste his sweetness on such desert air.

"You are not superstitious, I hope," I would say to these females of peculiar notions. "Oh, no, it isn't that," they would reply; "but—oh, well—we don't know—we don't wish to be insured, anyway." Now and then one would give it out thus or thusly: "No, I don't want it. I know I should die if my life was insured." One exclaimed when I made known my Good Samaritan mission: "No, I don't want to die yet!" and retreated as though I were the grim reaper with the scythe.

I found some of the sterner sex who, not insured, could give no better reason than that they didn't believe in it. In no instance could I get one of them to give me the reason why he "didn't believe in it." It wasn't superstition—oh, no, they would declare—it was—well, they didn't believe in it. But the masculine, I found, who "didn't believe in it" were few compared to the number of females, and of the feminine contingent at large, those who "don't believe in it"—life insurance—from superstitious notions, are in a large majority, I think.

One man to whom I broached the subject of life insurance, urging him to take a policy for \$500, said: "Why, my wife would poison me for that sum." I cut it down to \$200, to \$100, even, but he insisted she would poison him even for \$50. Thinking that a man whose wife would poison him for such a contemptible sum as \$50 was worthy of being poisoned, I tried my level best to corral him with an "application," but all to no purpose, and he still lives.

Aside from superstition, I discovered another curious feature in this life-insurance business, and relating to femininity. I found many women whose husbands and children were insured, but who themselves were not. What was the reason? you might ask. This, as many a one has said to me: "Oh, no; I'm not going to be insured for my hus-

band's benefit." Or this: "I don't want to leave any insurance money for my man to go mashing with—oh, no!" Or this: "My husband and children are insured, and that's enough without me. If he can't bury me when I die, let him keep me." In these, selfishness and jealousy rule, superstition not getting in its work; and to convert one of these is as hopeless a task—as for me—as to convert one of the superstitious sort.

One of the selfish sort, who told me her husband's life was insured for \$5,000, and to whom I proposed a \$500 policy on her part, said, with a toss of her head: "Huh! do you suppose I'd leave a \$500 policy for him? Why, he wouldn't spend half of it on my funeral, but would have a good time with the rest of it. Oh, no, I guess not. It's no use talking to me about insurance." I fully coincided with her, and talked no more; but I felt very much like asking her, before turning away, how much she would spend on the funeral of her husband. But that would have been impertinent, so I let it go, asking myself, Hundreds like her I found willing their husbands should be insured, but, as for themselves, not any in theirs. What a selfish lot! How different from their husbands!

Of those not insured and who wouldn't insure, I rarely came across any who declined on the score of payment. "Oh, it isn't the money," they would say when urged to enroll themselves among the prudent ones of earth, the slight cost and easy payment being mentioned, "but I don't want to be insured, and that's all there is about it." When I got such as that from a woman, I left her to her fate without a pang. Whether she would be planted when defunct or be kept above ground, I did not care a straw. Perhaps this was a wrong spirit to entertain, but I couldn't help entertaining it, with other "spirits" taken in for the repair of exhausted energies caused by wear and tear and friction in this line of business.

I met one young woman—she was engineer in chief of the culinary department and maid of all work, probably—who received me with open arms akimbo, but with laughing eyes and genial smile. She proved vivacious and voluble, but yet willing to listen, if not to reason, to my eloquence, a vast amount of which I poured into her willing and generously-developed auriculars, with a peroration which I thought would capture her with its forty-horse power splendor and unctious.

"See here, now, Mister," said she, "you might talk me blind, but I wouldn't insure my life. I'll tell you what I will do, though—I will insure my sister's life. She would kill me if she knew it, but I'll never tell her, and you won't, for you'll never see her, I guess."

Here was one who wouldn't insure her own life, but would insure her sister's! Further comment is superfluous. Did I insure that sister? You bet! and I'm looking for her, feeling pretty sure that she will insure her sister when she learns how she herself was lassoed, so to speak—I'm betting she will.

Some few women told me their husbands were out of work, and they couldn't afford to pay insurance money. As they had never been insured, I suppose their husbands had always been out of work. I noticed in one instance that the "growler" was still kept in commission, work or no work for the husband, by a requisition that was made on a near-by beer foundry. I said to the woman whom I had seen dispatch the "growler": "You mean to have your beer, insurance or no insurance, don't you?" "You bet I do," said she, her eyes snapping; "and whose business is it?" I allowed that it wasn't mine, but she actually looked at me as though she considered I was making it my business, and I retired, convincing her, I suppose, that I had no interest in the matter. I have no doubt there are many who think they can't afford to pay 10 or 20 cents a week for insurance, but who work the "growler" to double that extent. They are bound to have beer during life, let who will look after the beer at their death.

Some of the females whom I brought to the front by ring or knock were very short, sharp and decisive in their responses to my opening address, whose peroration was ever an invitation for them to get aboard the prudential train while yet there was time. They never stopped to argue the matter a moment, one way or the other. With them it was a word and a frown, the frown coming first and the word being "No," followed quickly by the door-shutting movement. I felt sorry that they wouldn't get aboard the train bearing the grand army of policy-holders, for they shut me out of a commission without even a hope of catching on, which springs eternal in an "agent's" breast when whom he confronts will linger and absorb his flowery rhetoric.

I came across those at times whose flow of soul or tongue could only be likened to that of a "gusher" in the oil regions, and who fairly inundated me with language. Unfortunately for me, these people—females invariably, of course—were insured, and I never could collar one for an additional policy, even though bringing to my help the old proverb, "Don't put all your eggs into one basket," and that other equally venerable chestnut, "Better have two strings to your bow than one." They were fixed and satisfied, and were willing to talk for all they were worth, feeling safe against all onslaughts by insurance agents.

In my rounds I came across some of the wildest-looking women and wildest-looking rooms imaginable; dens where chaos held high carnival and filth lent lavishly its gruesome aid, droves of dirty children adding interest to these chaotic, dismal homes—heavy interest, if yells, slang, profanity and obscenity were reckoned, as they should be.

As my friend said I would have, I did have an interesting, if not profitable, experience, with plenty of exercise; but at the expiration of a week, my toe having let up on me in a great measure, I concluded to resign as a "canvasser" of life-insurance, not hankering for any further "experience."

Was I successful? Well, now, you don't suppose that all my sweetness was wasted on the desert air, do you? I won't say that I was a prodigy of success, or that the company I "canvassed" for killed a fatted calf to commemorate my triumphs over stubborn humanity of the feminine persuasion; but I do say it made no objection to my continuing the "canvass" in its behalf, as it did not pay me for my time, but commission on the "business" I "wrote."

THEATRICAL RECORD.

SPECIAL CORRESPONDENCE BY TELEGRAPH AND MAIL.

Movements, Business, Incidents, and Biographies of the Theatrical, Musical, Minstrel, Variety and Circus Professions.

NEW YORK, OCTOBER 19, 1886.

LATEST BY TELEGRAPH.

Special Reports by The Clipper's Correspondents of the Opening Night of the Week in Various Parts of the Country.

Reports of performances on Monday nights in the following places reach us by mail: Philadelphia, Brooklyn, Baltimore, Albany, Troy, Providence and Newark.

Theatrical Business Light in 'Frisco'—Kenneth Gordon's 'Stay Out One Week—No Boom in Minstrelsy—Bush-street and Other Theatres Dark.

SAN FRANCISCO, Cal., Oct. 19. Haldwin Theatre.—"Kenneth Gordon" is not the success expected, and the houses last week were poor after the opening night. The piece will be kept on till the end of the current week. "A Scrap of Paper" will be done week of Oct. 25. Mr. and Mrs. W. J. Florence come Nov. 8 for two weeks, opening with "Our Governor."

ALCAZAR THEATRE.—Jeffrey Lewis appeared Oct. 18 in "Diplomacy" for the first time here, and was a success. The performance was interrupted by long waits incident to a new production, but causing great dissatisfaction to the audience.

NOTES.—The engagement of "A Tin Soldier" closed 17 at the Bush. The company are now on an interior trip. The Bush will remain closed until Nov. 1, when the Dalys' "Vacation" Co. will hold forth for two weeks. The house will undergo repairs and decorations before the opening. W. C. Coup's Equine Show has not been a financial success at the Grand Opera-house. Minstrelsy seems played out here; consequently, Billy Emerson's Co., at the Standard, are doing a poor business. J. N. Long and Sam Mott's Co. are touring through the interior. They are playing Los Angeles this week. "The Private Secretary," "Young Mrs. Winthrop" and "A Victim of Circumstances" are in their repertoire. E. J. Buckley is with them. The Wigwag has been secured for political purposes. "Lip Van Winkle" was done evening of Oct. 18 at Morosco's Amphitheatre. George Stacey, Harry Colton and Walden Ramsey have left for the East. The panorama of the "Battle of Waterloo" is still doing well. "The Robbers" is a success at the Tivoli. The California Theatre is still dark.

Hanson Comes in for a Bit of Jewelry—Several Good Openings in Boston—Millbank Does the Python-escape Act.

BOSTON, Mass., Oct. 19. J. K. Emmet drew a fine house. His piece is venerable, and it will have to be shelved soon. It has been done, undone and overdone. A great audience was at the Globe at the opening of Thatcher, Primrose & West's Minstrel season. The show was never better. The old favorites renewed previous hits. Maggie Mitchell got a good house at the Park. Biju gave a clever variety show to good business. Marinielli's Co. filled the Howard. The entertainment was excellent throughout. Hanson and Shepard received bouquets, and Hanson was presented with an elegant gold locket, set in diamonds, by many Hub friends. Manager Harris did the presentation speech. Frank P. Stone's serpent again figures as escaping this time in this city. Singularly enough, the reptile, as runs the tale, scared everybody, as it did in New York, and the papers are loaded with harrowing details. George Millbank told the reporters the "story," and it was cleverly worked up. The other openings here were good.

The Mound City Enjoying Edwin Booth and Margaret Mather, as Well as Jennie Satterlee.

ST. LOUIS, Mo., Oct. 19. "A Ring of Iron" drew a good attendance to the Grand. The plot evokes the sympathy of the audience, and the dash of Jennie Satterlee and the cool villainy of Geo. Leacock make it interesting to the close. "Newton Beers" drew a full house to the People's, and "Lost in London" proved very attractive. The scenery is very fine, and the transformations are brilliant. A full house greeted "Our Minstrel Boys" at the Standard. The Weston Bros. are clever musicians. Chas. Foster, Lizzie Hunt, May Bird and Ed. J. Webster received encores. Last night Edwin Booth opened at the Olympic as Richelieu to a full house, and was enthusiastically welcomed.

Margaret Mather drew a fair house to "Pope" to her as Juliet. The scenery and costumes were the finest ever seen in this city, but the play seemed to drag.

Louis James and Marie Wainwright in "Virginus" Capture the Pittsburgh Play-goers.

PITTSBURGH, Pa., Oct. 19. At the Opera-house last night, Louis James and Marie Wainwright presented "Virginus" as their opening bill. Local patrons of the drama have never witnessed a more superb and natural performance of the part of Virginus. Louis James' reading was tender, yet impressive, and thrilling to a degree. Marie Wainwright's Virginia won unmeasured praise. The stars were called out after each act. At the Bijou, "Fantasma" secured a popular success, the house being packed, and standing room in but scant quantities was to be had. The applause was abundant and frequent.

Gus Hill's Company gave an excellent vaudeville performance to a packed house. There was, of course, an immense audience at Harris' Museum, where Denier's "Humpty Dumpty" was the bill. James Mack, the minstrel, left yesterday for Philadelphia, to accept an engagement.

Detroit Declares Solomon's "Shot-Shot, Shot" Song to be a "Chestnut"—Sallie Holman's New Venture.

DETROIT, Mich., Oct. 19. "We, Us & Co." turned people away at White's. "Peppita" drew fairly. Mr. Solomon's "Shot, Shot, Shot" song in the first act is a very old chestnut. "Planter's Wife" opened to a full house at Whitney's. Frederick Lorange is at his home in this city. Sallie Holman is said to have secured the old People's Theatre.

The Philadelphia Openings.

PHILADELPHIA, Pa., Oct. 19. "Erminie" opened to full seats. Frank Wilson, W. S. Daboll, Pauline Hall and Marie Jansen were cordially greeted, and the opera was well received. Lotta opened to fair attendance. "The Ivy Leaf" had an excellent house. "The Mystic Isle," I hear, will run ten weeks in all, and will do well. "Josephine" doesn't catch on so significantly as most of the McCull operas; but it is prospering, nevertheless.

Hicks & Sawyer's Minstrels Break the Record in the Forest City.

CLEVELAND, O., Oct. 19. "Adina" was presented by the first time in this city, and a large audience attended. At the Cleveland, "Long Strike," with Emily Fairchild in a leading role, opened to a good house. At the Park, "The White Slave," with the attraction of a real rainstorm, opened to a good attendance. Hicks & Sawyer's uncorrupted minstrels gave an excellent performance at the People's to the largest attendance in the history of that well-named house.

ST. LOUIS, Mo., Oct. 19. The Weston Bros. opened at the Standard last night. The "S. R. O." sign was out at eight o'clock.

ST. LOUIS, Mo., Oct. 19. Louis Shaw, billiardist, finishes a long engagement in this city at Jacob Schaefer's room. Next week he plays in Indiana towns.

CHICAGO, Oct. 19. Please contradict the report of the closing of the season of Folk's "Mixed Pickles" Co. We shall continue to fill all dates as per contract. F. G. Corbett, Manager.

SCOTTSDALE, Pa., Oct. 19. The Agnes Wallace Villa Combination opened last night to the full capacity of the Opera house, playing "A Wife's Sacrifice." They appear to night, also.

HOUTON, Me., Oct. 19. Prof. E. C. Taylor, illusionist, did not get a benefit to the sufferers by the Eastport fire. There was a large house.

CLEVELAND, O., Oct. 19. Hicks & Sawyer's Minstrels turned people away from B. C. Hart's house last night.

Roland Reed Gets a Warm Welcome—"The Little Tycoon" also in Favor.

CHICAGO, Oct. 19. Roland Reed's return to Hooley's Theatre in his old line of business was greeted by a crowded house last night. "Humbug" was the play, but there was none of it in the star's reception. Emma Abbott, who opened at the Grand in "The Mikado," scored her customary success. At the Chicago, where "The Little Tycoon" was seen for the first time here, the assembled audience was big enough to give it a valuable endorsement. The "Columbia" was well filled to witness the first production in this city of "Hobson's Choice." The acting of Joseph Hawthorn aroused enthusiasm. The Florences, who appeared at McVicker's in "The Mighty Dollar," were accorded a flattering triumph.

Is Brooks the Athlete H. M. Johnson?

TOPEKA, Kas., Oct. 18. The Brooks-Hutton race, 300 yards, took place here yesterday morning. The track was very bad. Instead of the ten yards aged upon, Hutton received twenty-four yards, through carelessness in starting, and he won by two feet. The time was 31.4. It is said that Brooks is H. M. Johnson. Kettleman was in attendance.

Schaefer and Slosson at Billiards.

CHICAGO, Oct. 19. The Schaefer-Slosson matter was consummated last night. It is announced that there is one thousand dollars forfeit on each side. Schaefer won the toss for the first game, which takes place in St. Louis in thirty-five days. The second game is to be played in this city twenty days later. The games will be 600 points up, cushion-caroms.

Rochester's Current Attractions.

ROCHESTER, N. Y., Oct. 19. At the Academy, Dominic Murray in "From Prison to Palace" opened to a packed house. "Keep It Dark" at the Grand was well received. At the new Clinton Opera-house, "Our Boys" had fair attendance. At the People's Theatre, two minstrel companies were billed, but Calender's, being given the preference, opened to a crowded auditorium. Clara Morris comes to the Grand Oct. 25.

Opening of Reading's New Academy of Music—Clara Morris Expresses an Opinion.

READING, Pa., Oct. 19. The new Academy of Music opened last night with Clara Morris in "Article 47." The star was favored with several recalls, and Manager Mishler was enthusiastically called for at the end of the third act. Miss Morris says that, outside the metropolitan houses, this theatre is the most complete and convenient in the country, especially in stage appointments.

Death of John A. Mack's Mother.

LYNCHBURG, Va., Oct. 19. Zera Semon opened at the Opera-house last night for one week to a big attendance. J. M. Gilbert's Co. come Oct. 25 and 26 and Patti Rosa Oct. 30. Halcornie Hall remains dark all this week. John A. Mack, of Semon's Co., left for Philadelphia yesterday to attend his mother's funeral.

Unprofitable Gipping in the Crescent City.

NEW ORLEANS, La., Oct. 18. Marion Booth and James O. Barrows' "Flash Light" opened at the St. Charles Theatre Sunday night to fair business. At the Academy of Music, Andrews' "Michael Strogoff" Co. were welcomed by a good house. To-night, May Adams' burlesques filled Farant's. The Hungarian girls Students fell flat at the Avenue Theatre, where they opened to the smallest business of the season.

Packed Houses in the Falls City.

LOUISVILLE, Ky., Oct. 19. McNish, Johnson & Slavin's Minstrels opened at Macaulay's Theatre to a jammed house. Mattie Vickers opened to the full capacity of Harris' Museum at yesterday's two performances. The Masonic is dark. The Grand Central was crowded to the doors, and a good variety show was given. Mrs. Chanfrau, who was billed for 21, 22, 23 at Macaulay's Theatre, has canceled.

Musical Moments in Fort Scott.

FORT SCOTT, Kas., Oct. 19. The Chicago Opera Co., of E. Skiff, (manager) comes Oct. 22 and 23. Andrews' Opera Co. showed to fair but very enthusiastic audiences.

Lawrence Barrett will Appear Later.

DULUTH, Minn., Oct. 19. Lawrence Barrett will not appear at the Grand on Oct. 28, but will come some time later.

Movements of a Circus.

ATLANTA, Ga., Oct. 19. Shields' Circus will play this city Oct. 18-20.

MISCELLANEOUS WIRINGS.

FORT MADISON, Ia., Oct. 18. The Star Theatre Co., which had inaugurated the new Bennett Opera house, had good business all the week, and closed 16 to "S. R. O." Miles, Bruce 22, and Blanch K. Bruce 28.

CINCINNATI, O., Oct. 18. Harris' Museum turned away many hundreds at both performances yesterday.

AKRON, O., Oct. 17. Irene Taylor and her company played to good business at the People's Theatre last week. Henderson's Dramatic Co. occupy the boards this week.

PLATTSBURGH, Neb., Oct. 18. Clark's Comedy Co. closed a week's engagement last night to the largest audience ever in the Opera-house. Harry M. Clark, manager, and Fanny Francis, the star, were publicly presented by the citizens of Plattsburgh with a gold-headed cane and an elegant toilet box.

MCKINLEY, Kan., Oct. 18. Death has robbed us of a comrade—Howard N. Stone, an artist and a gentleman. His family have the heartfelt sympathy of all who knew him.

HENRY J. SAWYER, Manager McIntyre & Heath's Minstrel's, Baltimore, Md., Oct. 18. Kelly, Murphy, Foster & Hughes' Co. had a crowded house to night at Korman's Theatre.

NEW HAVEN, Ct., Oct. 18. "The Night Owls" opened at the American Theatre last night to "S. R. O."

SYRACUSE, N. Y., Oct. 19. At the Grand Opera-house, last night, Gray and Stephens stopped selling tickets at 7.4.

LE GRAND in "Patent Rights" opened to a packed house at the Pavilion Opera house last night.

CHICAGO, Oct. 18. Hall & Bloor's Specialty Co. opened at the Lyceum last night to "S. R. O." J. J. Armstrong, Manager.

PITTSBURGH, Pa., Oct. 19. Gus Hill's Company of Novelties, with the Vaudeville act added, opened here to a full house last night.

BOSTON, Mass., Oct. 19. Marinielli's Cosmopolitan Congress packed the Howard last night.

ALPHABETICAL ROUTINGS.

To insure insertion, routes must be mailed so as to reach us not later than Tuesday morning.

DRAMATIC COMPANIES.

Almeida's—Washington, D. C., Oct. 18-23, Pittsburgh, Pa., 25-31.

Altkin's, Maude—Chester, Ill., Oct. 18-23, Carlinville, N. Y., Oct. 23-31.

Abercrombie's—Meriden, Ct., Oct. 18-23, Westfield, Mass., 25-31.

Aiken's—Frank E.—Columbus, O., Oct. 18-23, Cleveland, 25-31.

Adell's, Helene—Philadelphia, Pa., Oct. 18-23.

Alden's—Hartford, Conn., Oct. 18-23, Brooklyn, N. Y., 25-31.

Alberg Morrison—Rockford, Ill., Oct. 21, Coldwater, Mich., 23-27.

Adams, G. H.—Hartford, Ct., Oct. 21, Nebraska, 23-27.

American Theatre, Dixon's—Omaha, Neb., Oct. 18-23, Nebraska City, 25-31.

Ames, Louise—Pottsville, Pa., Oct. 18-23, Lancaster, N. Y., Oct. 25-31.

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The right edge of the page is bordered by a dark, possibly black, binding strip. There is no text or other markings on the page.

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unable to give your correspondent their dates for week of 18. The seems to be occasioned to some degree by their not always having determined at the time I send in my letter, at which of their houses, here and in Minneapolis, their respective attractions will appear for the ensuing week. Business continues heavy.

EXPOSITION RINK.—The McGilvery Family appear 18, 19, 20 and 21st.

Minneapolis.—At the Grand Opera-house the "Bunch of Keys" Co. take the first half and the Salsbury Troubadours the second half of this week, to be followed next week by the American Opera Co. Kralovsky "Black Crook" did a large business last week, although the attendance did not keep up to that which was seen the first night.

PENCE OPERA-HOUSE.—The plays this week are "The Nevada" and "The Drunkard." Business is fair.

The Casino was occupied by the Mexican Band on two evenings last week, and by the Jap and Faulkner in their wrestling-match on one evening. No bookings for this week or the future. The Mexican Band concert 16 was for the benefit of the widow of their late first director, Juan Macias, whose death was announced last week.

THEATRE COMIQUE.—The specialty company of Mlle Barra and Walter Bray open 18. Business is good here.

SACKETT & WIGGINS' DIME MUSEUM.—On the top stage this week: Ham and Moon, and the Leech Brothers. In the curio-hall: The Porter Sisters (fat people), Little Tot, the California midget, Joe Tirran, and on the lower stage, J. W. Byrnes' "Tourists in a Pullman Car." Good houses are the rule.

CHAT.—J. F. Conklin, manager of the Grand, has returned from a book tour to New York, and has announced that the most satisfactory short trip he has ever had. William Slowman, formerly with Sackett & Wiggins here, and recently with a circus through the South, was in town last week and went to Chicago, where he is employed in Sackett & Wiggins' Museum.

W. E. Sterling, who has not been in the cast at Pence for two or three weeks, was treading the boards again 18, after a good rest.

Winona.—The McGilvery Family came Oct. 11, appearing at the Winona Opera-house under the auspices of the L. O. O. P. of this city, and were received to one of the largest audiences of the season, every seat in the house being sold before the doors opened. Late bookings at this house are as follows: Nashville Students 15, Rock Band Concert Co. 19, under auspices of J. M. C. A.; Sanger's "Bunch of Keys" 26, Adelaide Morris 28. The management of this place deserves much praise for their untiring efforts to make the house attractive, and are constantly adding new scenery, furniture and properties. They have just received the house with new opera chairs of the latest design, those in the parquet being upholstered in plush, and the balcony seats in cherry. The change from light to dark wood adds much to the appearance of the auditorium. The house is to be heated by steam throughout during the cold months of the season, and no pains or expense spared to make the place comfortable in every respect. Business has been uniformly large during entire summer; the location being a central one no doubt accounts for it, at least in a measure. I have just returned from my annual hunt. Was away over three weeks, hence my long silence.

Duluth.—The Grand Opera-house is dark for some nights yet. The Duluth Theatre is in every way the only place that is open now since the Garden Theatre closed 7, and the house is well filled every night. Jos. J. Sullivan closed a successful two-weeks' engagement Oct. 9. Stage-manager Wheeler deserves credit for the way the pieces were set and mounted. The bookings for 18 are: Hickey and Davis, the Stearns (Dick and Hattie), Sidney Vincent and Annie Petrie, with the drama, "Good as Gold." Those appearing week of 11 to 16 were Cort and Murphy, and Lewis, Lee Baker, Sadie McGill, Chas. DeForest and Louis Carroll. The place for 18 is for the "The Danites," with the Hovey, J. P. Connelly, S. J. Wheeler, L. Baker, G. Morlund, J. Costa, J. Brown, J. S. Murphy, Cynthia Carr, Nellie Howe, May Olive and May Lewis.

MISSOURI.—St. Louis.—At the Olympic Theatre, Edwin Booth commences a week's engagement Oct. 18. He has not been here for four years. The advance sale is already over \$6,000, and the prospects are that the attendance will be very large. Richard Mansfield drew good to full attendance to see "Prince Karl." R. B. Mantell is announced 24.

GRAND OPERA-HOUSE.—Ada Gray will present "A Ring of Iron" this week. "We, Us & Co." drew fairly well last week. Kate Forsyth is underlined for 25-30.

POPE'S THEATRE.—Margaret Mather is presenting "Romance and Juliet" this week. The McCall Opera Co. did excellent business last week with "Don Cesar." They left the New York scenery behind at Wallack's; otherwise the opera seemed to go as well as on its original presentation. Chas. Pope denies the report that his theatre is for sale; he says he has a standing offer of \$300,000 for the building, and that he will go down to Hot Springs, Ark., to recuperate, and he will then be ready for a starting tour. Due 24-30, McNish, Johnson & Slavin's Minstrels.

PEOPLE'S THEATRE.—"Lost in London," with Newton Beers and Jessie Leandolph, is announced for this week. James H. Wallack drew good to full attendance every night last week to see "The Cattle King." Mark Sullivan joined the company here, and will take the part of Barney Ryan. "The Streets of New York," with Geo. C. Boniface as Badger, is announced for 24-30.

STANDARD THEATRE.—Owing to the failure of the "Shogun" Co. to come to time, the Weston Bros. fill their date, 18-23 and will present "Three to One," with the following company: Lizzie Hunt, Mary Bird, Louise Hays, Chas. Foster, J. B. Browne, Ed. J. Webster and H. Marshall; Weston Bros., proprietors; Chas. W. Seaton, manager; S. J. Webster, treasurer. Last week "One of the Bravest" drew fairly well. The "Two Johns" Co. for 30.

CASINO THEATRE.—The Three Dashing Bros., Hall Sisters, Cowboy Fiddler, Lizzie B. Raymond, Taylor James and the stock company are announced for this week. Business fair.

PALACE THEATRE.—Queen and Stowe, D. L. Nichols, Fernando Barry, Gilbert and Key, Lottie Swan, The Foyes, Willie Lee, Mendoza and Wilks, and the Foyes are announced for this week. Business fair to good. Charley Frye, the stage-manager, takes a benefit 28.

ESHER'S THEATRE.—Low and Emma Milton and the Shirley Brothers are announced for this week, and Lillie Mason, Charles Grear, John A. Lynch and Lillie Hastings remain. Business is good.

BROADWAY & TREYBART'S PALACE MUSEUM.—C. D. Graham, the hero of Niagara, the Apache Indians (J. Jennie Quill, Lillie Blynn and Key), Lottie Swan, The Foyes, Willie Lee, Mendoza and Wilks, and the Foyes are announced for this week. Business is fair.

BRITANNIA.—Frank Losse, Henry Holland, J. H. Fitzpatrick, Lillie Vane, Byron and Mrs. Fernandez, Ethel Graybrooke, Charles W. Allison, Harry Vaughn, Burr McIntosh and Virginia Thorne comprise the support of Kate Forsyth, who is to open her season here Oct. 25. W. W. Cole was here last week making arrangements for winter-quarters, etc. May Fisk and manager arrived last week from Nevada, Mo., where her baggage and costumes were sold for debt. The manager's \$25 overcoat brought only \$1, as it was wrapped up in brown paper, and didn't show to advantage. Stuckney & Co.'s Circus tent was blown down by the wind-storm 14, but they had it repaired and ready for business in the evening. They also erected a new tent in the western part of the city, and now have two shows running. Josie Martelle, who was stabbed by her jealous lover in the dressing-room of Escher's Theatre Sunday evening, 10, was buried by Manager Escher and her associates 12. The body was inclosed in a handsome casket, and a semi-circle of white flowers was brought over her breast and around her head. Lillie Hastings, Eva Howard and Fanny Norton contributed a pillow made up of tube roses, tea roses, white pinks, sunflowers and ferns, with the word "Rest" in blue immortelles. The funeral service was read by Rev. Dr. Harrison, and the pall-bearers were Chas. A. Greer, Gus Herig, John Schult and D. S. Gebhardt—all attaches of Mr. Escher's theatre. The remains were interred in Bellefontaine Cemetery. Gus Phillips was here looking after the interests of "One of the Bravest."

NEBRASKA.—Lincoln.—At Funke's Opera-house, the underlings for the balance of October are "Siberia" 16, Geo. C. Boniface in "Streets of New York" 18, Keller

20, 21, Murray & Murphy 22. Minnie Hawk came 9 to good attendance. J. B. Polk presented "Mixed Pickles" 12 to a large house. Mr. Polk tells me he is reported to have closed season. This is wrong. It is Chas. Pope, the tragedian, who has closed. The names sounding so near alike has been confused with Mr. Polk's, making him a great deal of unnecessary trouble. At the People's Theatre, Draper's "Uncle Tom's Co." cancelled on account of an attachment of their baggage and properties by one of the troupe, at Omaha. Coming: Sullivan's "Mirror of Ireland" 16-19, Sid France's Co. 25 and week, Hettie Bernard's Co. Nov. 1 and week.

COLUMBUS.—Clint G. Ford's Dramatic Co., supporting Billy and Ella Marie, have been playing here the past week. They go from here to Schuyler, Neb., Mr. Marie and his wife leave the party here and go to Chicago.

ARKANSAS.—Fort Smith.—The Eunice Goodrich Dramatic Co. played a good week's business at the Academy of Music, beginning Oct. 11. On 12 the company took part in the trades' procession, putting on a float the garden scene from "The Two Orphans," using red and green fires. The band dispensed their choicest music, and the elaborate set, in conjunction with the gorgeous court costumes, produced a telling effect. On 14 the Fort Smith Guards attended in full uniform to witness "The Pearl of Savoy." Cole's Circus showed 12 to about 3,000 people. Their price of admission (\$1.25 per reserved seat) seemed to have no terrors for the denizens. Cole made Belle Starr an offer while here, but considering the lateness of the season, she declined. In the band contest, prize \$400, at the Fair Grounds 12, the Carthage (Mo.) Light Guard Band won the pennant, J. L. Thompson, Walter Gobbe and H. F. Ellis of the Goodrich band acting by request as judges.

LITTLE ROCK.—La Clair & Russell's "Practical Joke" Co. gave a most excellent performance of its kind to a very slim audience Oct. 7. On 9 McIntyre & Heath's Minstrels afforded amusement to a full house. Lizzie Evans appeared 13, and had good business. On 14 Cole's Circus gave two performances, and, as is always the case, took away a very large number of dollars, the country people for miles around contributing their usual quota. Coming: "Devil's Auction," 21-25, Eunice Goodrich.

HOT SPRINGS.—At the Opera-house, McIntyre & Heath's Minstrels played to a crowded house Oct. 11. Lizzie Evans opened a three nights' engagement 14, in "So a Sander" to a full audience. The company booked 12, when "Skipped by the Light of the Moon" is due, followed by Wilson & Rankin's Minstrels 29. Howard Stone, a member of McIntyre & Heath's Minstrels, died at the Garland House, Malvern, Ark., 12. He had been sick at Hot Springs for three weeks, and thought he was able to go on with the company when they left night of 11. When they arrived at Malvern, 23 miles distant from here, he was able to go no further, and died, as stated, of diphtheria. His remains were shipped to his old home at Easton, Pa., under the care of his brothers of the company.

NOVA SCOTIA.—Halifax.—Pauline Markham's Co. closed a most disastrous week's business at the Academy Oct. 9. The performances were so poor that Manager Clarke was forced, in self-defense, to close prematurely. The Court Musicians, in conjunction with Walter Pelham, gave two performances 14, 15, under the auspices of the Y. M. C. A., to well-filled subscription houses. Chas. E. Verrier's Co., in "Shamus O'Brien," week of 18, Balabraga's Modern Wonder Co. 25, for one week.

UTAH.—Salt Lake City.—At the Salt Lake Theatre, Duff's Opera Co., Oct. 12, began an engagement of four nights in "Iolanthe" to a crowded and very enthusiastic audience.

HUNTINGTON.—The Townsend Dramatic Co. rode upon a hidden reef in this city in the shape of an attachment of the wardrobe and the last night's box receipts by Chas. A. Gilbert, one of the company, for money due for services for self and wife. During the trial it was quite amusing to note the attitude of the jurymen, while for seven long hours the players made their exits and their entrances. There was a good deal of dramatic byplay, and the audience were often electrified by the sparkling repartee of the leading lady, Esther Lyons, who stood the embarrassing ordeal quite happily. The jury's decision was in favor of the theatre, and the company had acknowledged and had professed him. Miss Lyons has since joined another company. The Gilbert Comedy Co. played "Emeralda" and "Galley Slave" Oct. 12 and 13, respectively.

CHARLOTTE.—The night of Oct. 11 witnessed the opening of the new Opera-house, which, as matter of course, was packed. "Love and Law" by Milton Nolke Co. was the attraction.

GEORGIA.—Augusta.—The Barnum Show has been the centre of attraction since I last reported. It arrived morning of Oct. 14, from Macon, Ga., but was delayed by some accident so that it did not start until near 12 o'clock noon. The afternoon performance was fairly attended. The attendance at night called out something like 5,000 or 6,000 persons. The whole show was a revelation to us. Mr. Warner, the "Fringing" in his attention to the audience. The attraction looked forward to 23, as that day closes the season, at Lynchburg, Va. Doris continues to impress upon us that if we will only wait till 20, he will show us a circus "as is a circus." The Bijou Opera Co., with Adelaide Randall who is very popular in the South opened 15 in Masonic Theatre to a very flattering audience, appearing in "The Bridal Trap." The Dixieys also captured a recall. "The Mikado" will be on for matinee 16 and "The Chimes of Normandy" to-night 16. On 18 "A Heroine in Rags" with Florence Binkley leading, "The Strangers of Paris" follow 20.

COLUMBUS.—Lillian Lewis opens an engagement of two nights Oct. 19. McIntyre & Heath canceled 12. Doris' Circus comes 23. This is the first circus that has ever come to this city with such a poor display of showbills. It is only because at the theatre you run across a board that is pasted with their bill. The theatrical season is a little late opening here this year, owing to Manager Foley having the Opera-house thoroughly overhauled. Every convenience is now to be found and the house, stage and scenery present an entirely new appearance.

CONNECTICUT.—Bridgeport.—At Haves' Opera-house, "Kit" bridged with us Oct. 15, and drew a good house. Booked: "Corsican Brothers" 21, "Peck's Bad Boy" 22, Myra Goodwin 25, Aptommas Hap Recital 26, and Redmond and Barry 27.

THEATRE BELLEVUE.—Horace Lewis' Co. presented "Monte Cristo" and two nights in Rome to fair houses last week. The "Kindergarten" holds the fort all this week, to be followed by "The Strategist" 25, 26, 27.

PALMER OPERA-HOUSE.—Burke Bros., Marion and Belle, John Phillips and R. G. Knowles are here 18-23. NOTES.—The advertising-cars are home, and the winter-quarters are prepared for the wanderers, who are expected to arrive 25. Lagg and Sharpe jumped from Springfield, Mo., here, and yet they don't pretend to be athletes. Bryant and Saville have a nine days' engagement's fair in Bristol, R. I. That is, they pay their fare to play at the fair, and expect fair play if they play fair. Fare thee well.

NEW HAVEN.—At Bunnell's Opera-house, "The Missing Link" was the title of the play which was intended for the amusement of the habitues last week. Business was up to the tide-water mark as usual, and an announcement that "hereafter matinees will be given every day" drew the customary ladies' assembly. The chairs provided now are pleasantly comfortable, and the appointments of the house could scarcely be improved upon. "Storm-beaten," with a great quantity of scenery is on the tapis for week commencing Oct. 18.

AMERICAN THEATRE.—The great Marinelli succeeded in weighing down the galleries and filling the auditorium last week. The show is all The Cliffs "Back" and "Hoop of Gold" 18 and week, and Katie Putnam Comedy Co. 25 and week.

NEW HAVEN OPERA-HOUSE.—Lizzie May Ulmer gave us a dose of "49" and "The Danites" 11, 12. Business was light, but in view of the fact that this is the eleventh night of the season, the result is not so surprising.

DAKOTA.—Huron.—The Stewart Concert Co. (colored) sang to good business in the Grand week ending Oct. 16. The Maude Howe Co. will play here Nov. 5 and week.

MINNESOTA.—Winneapolis.—At the Princess Opera-house, the Grissard-Davies Co. appear in "Monte Cristo," called "Back" and "Hoop of Gold" 18 and week, and Katie Putnam Comedy Co. 25 and week.

PORTSMOUTH.—Manager Atkinson's production of "Aphrodite" at Music Hall Oct. 8 was a musical treat. The 14th is set apart as toilet night for the fashionable, Miss Rhea then appearing in "The Widow."

DOVER.—Thomas Addison's "Aphrodite" was given here Oct. 7. The musical production, apart from exhibiting Lillie Bates in the title role, was chiefly notable for introducing Charles Atkinson, heretofore known to us only as a manager, in the role of Leander Twined. He failed only to play himself out.

LAKEVILLE.—At the Opera-house Oct. 15, Williams' "Juliet," "Electric Sparks" Co. played to a large audience. Williams' Minstrels also played to the full capacity of the house.

MANITOBA.—Winnipeg.—At the Princess Opera-house, the Grissard-Davies Co. appear in "Monte Cristo," called "Back" and "Hoop of Gold" 18 and week, and Katie Putnam Comedy Co. 25 and week.

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prising. Coming: "Zitka" and Stebson's "Mikado" Co.

CARLE'S OPERA-HOUSE.—Annie Pixley, in "Miles" and "The Deacon's Daughter," amused very fair-sized houses 16, 17. "The Kindergarten" returns to this house next week, succeeding Genevieve Ward, who will do "Forget-me-not" and "Queen's Favorite."

ITEMS.—J. P. Goodhart, the dramatic correspondent for THE CLIPPER, has assumed editorial and business control of The Young Republicans of this city. Mr. Meyers, the avant-courier of the "Storm-beaten" Co., left his room at the hotel Friday, where for a week he had been confined to his bed by illness. Dr. Kahn says that the has become acquainted with all the old theatre-timers in the city. He adds that he will soon publish a book on the varieties and species of dead-heads. Manager Bunnell is appointed on some society committee every week. The happy way, however, in which he crawls out of the duties they impose reflects credit on his managerial dexterity.

HARTFORD.—At Jacobs & Proctor's Opera-house, the attractions offered last week Oct. 18 and 19, Little's Co. in "The World" 18, 19, 20, and G. H. Adams' Co. in "The Missing Link" 21, 22 and 23. Allyn Hall has been thoroughly renovated the past week, and will present "Zitka" 18 and week.

WATERBURY.—John Murray's Co. appeared at City Hall Oct. 18. Adolph David is to present the People's Theatre about 21. Jean Jacques, formerly of the People's, is to open the new Opera-house Nov. 1.

NAUGATUCK.—Herr Andra's Comedy Co. Oct. 9 gave us fine music to a light house. Henry Chantreau in "Kit" did well. "Peck's Bad Boy" comes 20.

COLORADO.—Denver.—At Taber Grand Opera-house week of Oct. 11 and Saturday matinee, the Dalys in "Vacation." Forest Cheney in concert 10, assisted by local vocalists. The Keller Co. did fair business only 4, 9. The Dalys will be followed by the Duff Opera Co.

NOTES.—Manager McCourt of the Taber Grand is in New York City, and will be back here about 11. Morton and Mullaney, Lola Sefton, Carrie Delmar, Nellie McMahon, Anna Bradton. Business is the largest since the opening of the house.

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NEW YORK.—New York City.

REVIEW OF THE WEEK.—There were some vacant seats in the body of the house at the STAR Monday night, Oct. 11, when Wilson Barrett effected his American debut in "Clandian." At 9 o'clock, the speculators were offering those seats at less than half-price. They had evidently reckoned on a standing room basis, and they were proved bad prophets. Mr. Barrett's manager had wisely put up prices a peg at the Star for this engagement. New York play-goers were asked to pay two dollars for the orchestra seats and the front rows of the balcony; even a portion of the gallery was reserved at one dollar per seat. A consequence was that Mr. Barrett saw spaces in the house every night during his first week, ended 16. Yet there was "good money" at the Star, he it understood. There might have been more at regular prices. Many who saw Mr. Barrett on Monday night admired him as an effective, intelligent, thoughtful actor; not a great one, by any means, but a thoroughly pleasing one, with a touch of manliness and sincerity about his work that ought to make him a favorite with our audience. He was undoubtedly nervous at his opening, though few may have suspected it; and certainly none of his reviewers took the fact into consideration. It thus happened that the actor's faulty elocution was more marked and commented upon by reason of his uneasiness, and was the consequent chief weakness of his performance. Later in the week his declamation was clear and in all ways careful; there was more vigor to his general impersonation, and it was even more picturesque and forceful than at first. The actor whom Americans saw for the first time is a man of splendid physique, not above the medium height, but with the sturdy frame that so well fits the romantic drama. His features when in repose are classic, though they are hardly capable of strongly reflecting a constant and varied play of emotions. A head of the Roman type sets upon broad shoulders. His chest is full, his neck is thick, and his limbs are graceful and supple. Barring a tendency to extravagant posing, Mr. Barrett has no serious personal drawback. His voice is strangely musical, somewhat lacking in sonority, but perfectly enough in his stronger passages, but certainly agreeable to the listener. It is at least neither throaty nor husky, and is happily free from the gurgle common to actors of abundant physical proportions. His support developed a fairly strong actress in the person of Mary Eastlake, an artistesteemed well in London, and the leading lady at Mr. Barrett's theatre. She is a beauty of the familiar English type, and is probably verging night to thirty. Her plump, well-rounded and willowy figure, expressive blue eyes, somewhat reticent nose and wealth of fluffy yellow hair combine to give her an aspect of healthy daintiness hardly in keeping with the pathetic nature of her role; yet, by most of her auditors, she was admired as an actress. She seemed rather over-weighted by her role, and perhaps she, too, was somewhat fearful of her success at her first performance. It will, at all events, be safe to reserve a more critical estimate of her talents until she shall be seen in other characters. The daughters of George Belmonte—Alice and Lily—are in Mr. Barrett's support, as is their mother, Alice Cooke. Alice carried an important part in the prologue with praiseworthy care. If Cooper Cliffe (a young actor of considerable fire), Langley Russell (son of a Scotch M. P. and dramatic critic well known in England) and Gerald M. Maxwell (son of Miss M. E. Braddon, the novelist) are also interesting members of Mr. Barrett's company. We append the full cast, in which American debuts were made, as nearly as we can now judge, by about all the people on the bill: The Prologue: Claudian Andantes, Wilson Barrett; The Holy Clement, Charles Fulton; Theorus, H. Cooper; Lillie, Zaslins, H. Bernage; Volpas, Langley Russell; Symon, S. M. Carson; Scripion, W. A. Elliott; Demos, H. Evans; Captain of the Scythians, Mr. Aubrey; Serena, Alice Belmonte; Caris, Evelyn Howard. The Play: Claudian Andantes, Wilson Barrett; Almidia, Miss Eastlake; Alcates, Austin Melford; Belos, George Barrett; Thriagolus, Charles Hudson; Agazi, J. H. Clydes; Rhamante, Mr. Warren; Officer of the Heruleans, G. Maxwell; Geth of the Tetrarch's Guard, Mr. Howard; Geth of the Tetrarch's Guard, Mr. Belmont; Edessa, Lily Belmonte; Chrena, Miss Medway; Chis, Miss Thompson; Galina, Alice Cooke; Hora, Lillie Garth; Salina, Miss Woodie; Gratta, Miss Wilde; Clovis, Mr. Percival. There was no stint of approval from the first night's house. Mr. Barrett was "called" at the close of each act, and Miss Eastlake shared in the general ovation, which was genuine and fervent. The gallery was occasionally noisy, probably because it held a great many of Mr. Barrett's countrymen. One actor in the cast, Charles Hudson, astonished some and incensed others of the audience because he strongly suggested Henry Irving in his voice, gait and actions. Hisse finally broke forth, and because the man was incompetent, but rather because it seemed to be understood by the house that his imitation purposely sought to ridicule Mr. Irving. This demonstration of disapproval was renewed Tuesday night. It is probable that Mr. Hudson was as much surprised at his noisy reception as he was innocent of any intentional offense. It is urged for him that he had been in Mr. Irving's Lyceum Co., and that his absorption of his employer's stage mannerisms was entirely natural. "Clandian" will be done up to the 28th. Then "Hamlet" will close the engagement 30. The stage is directed for Mr. Barrett by Charles Cartwright, who has been here before, by the way, and is aided by Fred Emery, a brother of Winifred Emery and son of the late English and American comedian Sam Emery. It is Mr. Emery's first American visit. His sister was very highly thought of in Mr. Irving's support here. The UNOS-SQUARE THEATRE was closed Monday night, 11, to allow a full-dress rehearsal of "Much Ado About Nothing," in which, night of 12, Fanny Davenport inaugurated her season's work, playing Beatrice for the first time. The house was not crowded downstairs, and there were some vacant seats in the tiers. Wednesday night the audience was not any larger, and it was strangely apathetic. None of the boxes was occupied. The curtain was raised only once. These are cold facts. They can hardly be pleasant ones to the actress who, only last season, had the American circuit at her feet, in profitable homage to her Fedora. Somehow, it seems to have been prejudged by New York play-goers that Miss Davenport would not be a very merry Beatrice. In truth, she was not. She dressed the part handsomely, she acted it tamely. She was a pretty physical picture, but scarcely the piquant, blithesome Beatrice one likes to listen to. There was an overpowering sense of artificiality about her performance. In the church-scene she betrayed some of last season's Fedora fire; and that was when the curtain was called. Miss Davenport's Beatrice, we are afraid, will not make for her a very profitable tour. Her company is hardly seen to advantage in "Much Ado About Nothing," though John H. Barnes does Benedick carefully, and well, and Harry Hawk's Dogberry is a clever bit of work. Mr. Barnes, by the way, has been cordially greeted since his American return. We append the full cast. Benedick, J. H. Barnes; Don Pedro, B. R. Graham; Count Claudio, W. Lackaye; Don John, Geo. Morton; Leonato, J.

F. Dean; Antonio, W. J. Hurley; Dogberry, Harry Hawk; Verges, Frank Willard; Borachio, Errol Dunbar; Conralzar, Edmond Pembroke; Balthazar, Thomas Mellor; Friar, John Sutherland; Seacoal, J. F. Dehaaney; Hero, Genevieve Lytton; Ursula, Mary E. Hill; Margaret, Alma Aiken, and Fanny Davenport as Beatrice. The first American performance of "Harvest," at Wallack's, Wednesday evening, 13, attracted a crowded and truly brilliant audience. Business during the remainder of the week was big. "Harvest" is faulty and at times tedious. Yet it has made a good impression, and criticism is disarmed. The story of its plot has already been printed in THE CLIPPER, and the objections of some leading English reviewers have also been given. The same objections hold good here. "Harvest" introduced some actors new to Wallack's. One of these was Henry Hamilton, author of the drama, and another was Creston Clarke, son of John S. Clarke. Both made their American debuts, and both proved to be well-trained and competent players. Creston Clarke, three of whose brothers have preceded her on the American stage, is another of Mr. Wallack's additions to his stock. She made a favorable impression as Lettice Vane. Herbert Keley's return to this house may be regarded as valuable to Mr. Wallack. Mr. Keley always works carefully and well. Katharine Rogers is not happily cast in "Harvest," but it is pleasant, at least, to find her in the Wallack fold, after her hard labor on the circuits. Mr. Bellevue, Miss Robe, Mr. Edwards and Miss Russell were received as favorites should be with much warmth. The stage-views are mostly new. The W. G. Goucher has painted the scenes. He has been honored with a curtain call nightly for that of the first act, and he has earned the tribute. The full cast of "Harvest" is: Noel Musgrave, Kyle Bellevue; Geoffrey (aged five), May Gernon; Count Tressider, Herbert Keley; Hamish, Harry Edwards; Brenda Musgrave, afterwards Mrs. Marston, Annie Robe; Bevil Brooke, Henry Hamilton; Roy Marston, Creston Clarke; Nora, Helen Russell; Miss MacLeod, Katharine Rogers; Lettice Vane, Creston Clarke. "The Begonia" crowded the Park Theatre every night during first week, closed 16. There were no changes of bill at the BROADWAY, MADISON SQUARE, CASINO, FIFTH AVENUE, NIBLO'S, STANDARD, DALY'S and LYCEUM. The run of "The Main Line" closed at the Lyceum 16, with a record of artistic and monetary success. "A Wall Street Bandit" was acted for the last time at the Standard 16. The managers have changed the title of the "Shepherd's Fold" scene to "The Shepherd's Home," and Mr. Cowley, who had threatened to go to law, is now, presumably, mollified. Admet (Cameron, at the Casino), played to two-thirds houses. It was unwise on her manager's part to continue "The Commodore" after the first week. He is now tardily preparing a change to "Kenilworth," another Fannie burlesque. Mrs. Langtry's audiences at the Fifth Avenue were of very good size, and Mr. Daly's new comedy is running splendidly. N. C. Goodwin played to large audiences at the Bijou. Clara Morris had a fine week at the Winslow, closed 16. On the night of the latter date "

resting. J. L. Stoddard had been lecturing to large crowds...Mannie Bernard, a niece of John Wester, is also mentioned. The weather crowds all the theatres...Mathilde Cottrely handsome home on North Fifteenth street...Exaggerated and exaggerated with a purpose...in this city...The Temp...in course of perity...The "Mystic Isle" drawing as big houses as...musical conduct of the piece faring admirably...in the hands of Director...as cards' body was buried 12 in Cathedral Cemetery...Eike, although he wasn't a member, offered to take...the...Catholic church...Among those present were Mrs...a cousin; Mrs. Mell, a niece, and Mrs. Eg...from...Medinet, Thomas McCullough, J. R. Roberts, John d...er, Joseph Burger and James McClelland...The people of Virginia...Cathleen week of...and Annie Granger Hill...Sage Pond

WHY MEN ARE HONEST.

WRITTEN FOR THE NEW YORK CLIPPER.
BY ED. CHRISTIE.

"Why are you honest?" I inquired of a man who had just passed me.
"Why am I honest?" he replied.
"The answers plain, it seems—
I'm honest, for it is my pride,
And I've been taught to be so.
There's no disgrace on earth beside
A thief who has been caught.
And so, though money's oft acquired
By a dishonest plan,
I proudly hope to be admired
As a strictly honest man."

"Why are you honest?" next we said,
To a merchant at his store door.
"Why am I honest? Why, indeed?
'Twas never asked before.
I'm honest just because it pays—
It's central to me.
It's profitable to have them say
I'm honest as can be.
So, let the rest of the world say,
I'll follow out my plan;
For in the end it's bound to pay
To be an honest man."

"And you are honest, too, but why?"
To one of solemn look.
"I'm honest, for I always try
To follow the good book,
Which plainly says that one and all
The ways of God shall
Who breaks his laws—just one or all—
To murder, lie or steal,
Though some times in hope of gain,
I'd try a swindling plan,
The fear of God makes me remain
An upright, honest man."

"And you are honest, too, but why?"
To a man who looks like a clown.
"I'm honest, for I always try
To follow the good book,
Which plainly says that one and all
The ways of God shall
Who breaks his laws—just one or all—
To murder, lie or steal,
Though some times in hope of gain,
I'd try a swindling plan,
The fear of God makes me remain
An upright, honest man."

ON ORIENTAL STAGES.

A SHOWMAN'S OBSERVATIONS DURING A FIVE YEARS' TOUR OF THE WORLD.

WRITTEN FOR THE NEW YORK CLIPPER.
BY EDWARD ANDREW GLOVER.

As the traveler leaves the British Burmah Hotel—the hotel of Rangoon—intent on a visit to the Pagoda, the first building that attracts his notice is the town hall and municipal offices, a large and handsome stone structure. The next is the Rangoon Hospital, a massive brick building with beds for any number of patients. He next drives through the bazaar—and an Eastern bazaar is always interesting to foreigners—and he is then on the Pagoda road, with its numerous petty residences, racecourse, tennis-court, etc., and about half-way between the hotel and Pagoda, and standing as one would say in America, in the center of a ten-acre lot, is a long, low, thickly thatched building, the "assembly room," only a few hundred yards from the barracks, officers' mess and headquarters of the military authorities of British Burmah. The late Anglo-Burmese war has brought prominently before the reading public the atrocity and ferocity of King Thibaw. He ruled his subjects, by whom he was feared and hated, by the sword cutting of the heads of relatives, peer or peasant for the slightest misdemeanor or to enrich his coffers.

I am personally acquainted with Prof. Phillips, an old showman, of the good old time of the circus and variety, and who has settled down permanently in India. He had made no fewer than three trips to Mandalay, and was arranging for another when we left Rangoon; but the commencement of hostilities knocked his anticipated visit in the head. On each of his visits, which were by request of the King and his ministers, he had acted a pretty considerable part, and he wears a handsome gold watch presented him by the King on the eve of one of his performances. Emboldened by the success attending the old Professor's visit, a native opera company was formed in Bombay, intent on a visit to Mandalay. They journeyed there, and were successful in gaining the consent of the King to reside in the territory and give performances. All went well for a few weeks, and they were regularly patronized by the King, his suite and the ladies of the harem, three of whom, unfortunately for the performers, fell in love with three of their members, and contrived to meet each other, as they thought, in blissful security. Their happiness was short-lived, however, for, on it becoming known to the despotic monarch, he caused the three persons to be put to death, giving the remaining members of the company twenty-four hours to vacate the city. This happened in the winter of '86, and was published in the East Indian papers. I am inclined to think that Mandalay would be a warm spot for some of the fascinating, lady-killers "pretty boys" of the English and American stage.

Our season of nine nights in Rangoon was a financial success, and we could have remained a few weeks longer to profitable business; but other arrangements necessitated our arrival in Calcutta by the mail leaving Rangoon the morning following the eve of our ninth show, so we were reluctantly compelled to journey home. The next port of call in British Burmah was Lhasa. Lhasa is seventy-five miles up the river, above Port Blair, and is a place of great importance. It was the fact that the fact that its principal export is rice, and there is only a mere handful of Europeans, Lhasa having degenerated rapidly since the rise of Rangoon. Our business agent had preceded us some two weeks, and had made all necessary arrangements, and as we did not arrive until late in the afternoon, we went on shore after dinner and gave a show in the municipal chambers. The vessel was anchored not more than two hundred yards from the shore, so we returned on board after the performance, and departed next day at mid-day for Kyhook Phon.

Kyhook Phon—"white stones," from pebbles on the beach—is the principal place on Ramree Island, and was taken possession of by the British in 1825, in the expedition against Arakan. Its site is very picturesque, and the climate is very healthy. The works executed in draining it renders it a very healthy place. We were the first company that had ever given a show in Kyhook Phon. I often look back to the night we stayed at Kyhook Phon with a feeling of pleasure, not alone for the amusement the show gave the few very few inhabitants of that out of the world port, but principally for the many amusing incidents connected with it, although I must admit that on the night in question I thought the adventure not at all amusing, but annoying and awkward in the extreme. Our agent—the indefatigable, energetic, ever courteous, etc.—had, as I have mentioned, been ahead of us two weeks, for the purpose of making all necessary arrangements for our season in Calcutta, and was to advertise Lhasa, Kyhook Phon and Arakan en route. Not being able to communicate with us after he had left Rangoon, and concluding that as his arrival had been late in the day, in all probability it would be late before the steamer bearing us would arrive, he arranged with one of the customs officers, who readily undertook the commission, to have everything ready for our arrival. As he had anticipated, we did arrive late, it being close upon 5 o'clock P. M. before we dropped anchor, and, after a hasty meal, we went on shore and found the officer in question, who, by the way, was a thorough English cockney. He informed us that everything was ready for us, and he had succeeded in borrowing the only conveyance in the place, a covered, lumbering, four-wheeled ox-wagon, drawn by two stout bullocks, to convey the ladies and the baggage to the hall, and he further thought we should have a good "ouse."

"How many European residents are there here?" I asked.
"Oh," he replied, "quite a number; over sixteen. But then," said he, "if you are as white as I am, you are not a European." He then said that there were forty school-children and a school-master and nurse.

"Your sixteen inhabitants must have large families," I remarked.
"No," he replied, "we only have four married ladies. We did have five, but one's gone with her husband to Rangoon on a trip. It's a law that if you are gone, 'for they're big bugs,' and would sure to be gone to the show."

"In the name of all that's wonderful," said I, "who do the forty school-children belong to?"
"Oh, they're Burmese; but they'll all go if you let 'em in cheap."

"What do you call cheap?" was asked.
"Well, about four annas (ten cents). They won't pay more than six, but then, you see, their parents might come with them, and they'll pay 'ar'-price to the second seats. But here comes the school-master," pointing to a tall Eurasian who was observed leisurely walking towards us, "the ox-wagon's 'isn, and I promised 'im a pass for 'im and 'is missis."

"How far is it to the hall?" was the next question I asked.
"It haint a 'all, its a school-ouse," he replied, "and it's about two and 'arf. I borrowed four lamps from Mr. . . . He keeps a store up town. I gave 'im a pass for 'im and 'is wife."

"Have you given any more passes?"
"No, I think that's all. Stop a minute! Yes, I give a pass for one to the man what looks like a school-ouse," pointing to a man who was walking towards us, "but I should like one for me and my old 'oman."

I reckoned up and found that that was seven passes out of a possible sixteen. After getting the baggage into the wagon, and the ladies on improvised seats on the boxes and floor, we prepared to start in the direction of the schoolhouse; but whether the oxen had become tired of waiting, or scared at seeing so many people congregated together at one time, I know not. This I do know—we commenced to kick and plunge the oxen, and the schoolhouse was behind them, and the oxen holding the wheels and pulling back behind. At last, by one vigorous plunge, they broke the yoke that secured them to the pole, and bolted, dragging the driver some distance; but he manfully held onto the reins until the speed at which they were going compelled him to let go. That was the last we saw of them for some time.

Another delay of an hour, while the few coolies and the lascars that had rowed us ashore could be hired to carry the baggage to the schoolhouse, and off we started, this time on foot. It was the longest two miles and a half, I imagine, that was ever walked. We were extremely fortunate in having along with us four anchor-lights belonging to the ship, and which some of the officers, who were going to the show, had brought with them; for, without those lights, I am afraid we should never have reached there without an accident to our limbs. The four lamps—which had been borrowed from the store up-town—were lit when we arrived at the schoolhouse, and the gas from the foot-lights, equal to as many tallow candles, in fact, nearly sufficient to enable us to examine the interior of the building—and it was only by the combined light of the eight lamps that we eventually made it out to be about 80x20 ft. Its furniture consisted of a few rickety school-benches, forms, etc.

We divided the interior into two parts—stage and auditorium—by placing the lights in a row across the building from side to side, and, as the circulars had notified the inhabitants that, should they patronize the show, they must be in the schoolhouse, and the lamps, we concluded that when all had arrived we should have sufficient light. One of our party was stationed at the entrance to receive them on arrival. Our charges there were pretty stiff, all things considered. The admission was fixed as under:

Europeans, front seats, \$3.00
Europeans, second seats, 2.00
Natives, second seats, 2.00
School children, second seats, 50

We had to place the piano quite close to the foot-lights, so as to enable the pianist to see and hear as a space of at least twenty feet intervened between the footlights and the back of the building, a few yards in front of which was a stationary screen, behind it being the dressing room (?). Unfortunately, we had left all the music and the program on the ship; but, as the pianist was well acquainted with the music, we had no fear on that account. Our only trouble was in communicating with her, as she was compelled to sit at the piano the entire evening, owing to there being only one dressing room. However, we mastered the difficulty by whispering from behind the screen the first few bars of each particular piece of music that we wanted played, trusting entirely to her memory for the right keys and accompaniments. It proved thoroughly successful, but the astonishment of the audience could be better imagined than described at the whistling, which could be distinctly heard all over the building, emanating every few minutes from behind the screen.

In the meantime, the bullocks had been recaptured and brought to a sufficient state of submission to allow themselves to be once more yoked to the wagon. The entertainment at last being over it was not long before we were ready to make a start towards the jetty, where the boat was moored that was to convey us back to the ship; so, placing the property in the wagon, and after a deal of persuasion inducing the ladies to enter also, we were off, two of the gentlemen in front of the wagon with a lighted lantern in each hand, in order to light up the track and guide the driver towards the road. Before reaching it, however, the bullocks again became unmanageable, and once more bolted, this time wagon and all. Had it not been for the light of the two lanterns, which enabled the driver to partially see the track leading on to the main road, I am afraid that none of the party who were with us in the wagon would have been alive and well to-day, as the bullocks nearly succeeded in overturning us into a well. One of the hind wheels did, in fact, leave the road, and for a second or more hung over the edge of the well; but the speed at which they were going forced it up on to the road, and we brought the bullocks to a standstill, and beyond a slight shaking occasioned by the concussion, they were happily uninjured and perfectly unconscious of the danger they had passed through.

The bullocks at last had to journey on quietly, we finally reached the jetty, where another surprise awaited us. The lascars, who, as I previously said, accompanied us to the schoolhouse, had, before leaving the boat, fastened it with the end of the same rope to the steps of the jetty, leaving sufficient slack to keep it afloat as the tide receded, but they had left the other end loose in the boat, and, as the tide went out, the boat went with it. Fortunately, it had caught against a sunken log, some fifteen yards from the steps, and was high and dry in the mud. The lascars succeeded in pulling it up to the foot of the steps, and, after the ladies and baggage were placed in it, our combined efforts failed to move it through the mud. It was then emptied and pushed into the stream, the ladies and baggage being carried in it, and, after a deal of exertion and the utter ruin of our unmanageable bullocks, we got away and reached the ship at about 2 A. M. After a good bath, a stiff glass of hot grog and a good night's rest, we were none the worse for the evening's adventure. We departed next morning shortly after daylight for Akyab, and next day for Calcutta. In British Burmah, one day's journey from Kyhook Phon.

Akyab—Akyab-daw-kin, or Royal jaw-bone-hill—is situated on the Arakan coast, and derives its name from an old mosque or pagoda, which contains a jaw-bone of the gnat. Since the British occupation it has become a flourishing port for the rice trade, and most nations have consuls there. The "Mughls" or natives, are a hardy, indolent race, virtuous and honest, but very indolent, the labor being done by Chittians and Hindoos, who leave when the rice season is over. The climate is not healthy, fever being prevalent nearly the year round, no doubt owing to the S. W. monsoons—rainy season—which commences early in May and lasts until the end of October. The rainfall during the season is enormous, sending large volumes of water down the rivers and creeks and inundating the whole face of the country. The depth registered from June to October, 1882, amounted to 196 inches, or nearly sixteen and a half feet. We saw a heavy one week gave five performances at the volunteer drill shed, and used the billiard tables for a stage. Our visit to Akyab proved highly satisfactory to the inhabitants and to ourselves; but, as my wife while there contracted an attack of fever, I was obliged to leave her, and she was taken to the hospital. We were at last en route to Calcutta—the City of Palaces and the New York of India.

TO BE CONTINUED.

THE FATAL SWORDFISH ATTACK.

Capt. Franklin D. Langford, who was severely wounded by a swordfish in Ipswich Bay, Mass., died from peritonitis. The fish that drove his sword through the boat weighed over 300 pounds. The sword measured about four feet in length, half of it being broken off in the boat. The ugly-looking weapon was secured by Mr. Wilcox, manager of the

American Fish Bureau of Gloucester. He proposes to present it to the National Museum at Washington. This is the first accident of the kind which has resulted in the loss of life that has ever been recorded there. There have been many swordfish broken off in the bottoms of vessels, but the most persistent swordfish of which there is any record was the one that attacked the schooner Volunteer of Gloucester a few days ago, while the crew was fishing some thirty or forty miles from the cape. The first intimation the men had of the charge was a perceptible jar, which was repeated again and again until four charges were made. When the schooner came into port she was taken upon the marine railway, and it was found that the sword had been broken off four times in the keel, without a space of ten inches about six feet from the sternpost.

STAGE FACT & LYRIC FANCY.

A GARNERING OF SANCTUM SWEEPINGS.

LAWRENCE BARRETT is rehearsing his company in George H. Baker's new play, "Calaylos," and it may be done early in December in Washington. The scene is laid in Spain, just after the expulsion of the Moors from Grenada, in the fifteenth century. Mr. Barrett will play the title-role. As to the rumor that Mr. Barrett and Mr. Booth will be seen all next season on the same stage in the same plays, Mr. Barrett is officially reported as having admitted that they "had been thinking about it, but that the plans had not developed into a certainty."

HERE is another tribute from afar as to the value of THE CLIPPER as a medium of reaching everybody in the amusement professions. It is from a fancy-goods importer in Liverpool Road, Islington, who is a stranger to us:

LONDON, Eng., Oct. 5.
EDITOR NEW YORK CLIPPER: I have great pleasure in informing you that, owing to the insertion of an advertisement in your valuable paper, I have been able to discover the whereabouts of a gentleman connected with the theatrical profession for whom I had been searching for three years. In August I was advised to try THE CLIPPER. The advertisement was inserted in your issue of Sept. 4, and, to my pleasant surprise, within a fortnight thereafter I received tidings of the gentleman, thus testifying to the wide circulation enjoyed by your interesting paper. Yours faithfully, ALF. BISOP.

The accompanying portrait is that of Charles Coote, an English actor who has become familiar to American audiences. He is just now, we believe, traveling with the "Pepita" Co. There are



two brothers of his who have also been seen on this side of the ocean, and a sister, Carrie, made her American debut last week at Wallack's Theatre.

THE HARPER BROTHERS forward us several amusing specimens of Japanese illuminated billing. It is placed on sale in the shops of Tokio, and sold as a curiosity. Talk about crowds! Chiarini's Circus, with which these performers were when they wrote us, was playing to fifteen thousand people a day. Even in Japan THE CLIPPER exercises an influence. Tom Harper writes us: "We receive news from the States regularly through the old CLIPPER, which is read with avidity by the whole company."

It was "Woman against Woman" in dead earnest on the east-side of this city, last week, from Fourteenth street down. Effie Elsler was at the People's, Clara Morris at the Windsor, Lotta at Poole's, and Davenport at the Union-Square. Besides, Olcott was at Niblo's, which is on the east-side of Broadway, although not strictly on the theatrical east-side of town.

NOMENCLATURE in amusements has become a fine art. "The Black Baby Boy Minstrels" is the latest title. Quite fitly, the troupe are gentlemen of color.

A CURIOUS MARRIAGE CEREMONY occurred recently at Nuernburg, Ger., the bride being Fraulein Hansman, an armless artist, and the groom Herr Hanschuld, an impressario. Rings were exchanged. The bride placed hers on the fourth toe of her right foot. She signed the marriage contract with a pen held between her toes.

THE effervescent "Punch" Wheeler has combined his 1886-7 memoirs with THE Brooklyn Times data-book. The result is entirely comic. "Punch" tells of his sixty weeks' tour (on the edge of the map), in a linen duster, with his accustomed accuracy and nerve. The volume is plentifully illustrated from stock cuts in THE Times job-cases.

SALVADOR MILOX, an orchestra-leader of the very olden time, has at last reached an age that should entail much more feebleness of mind than is noticeable in him. He is ninety-nine years old. He is tended by a loving family, headed by a wife much younger than himself. Milox has lived in Philadelphia from a time back of which the memory of but few living men can go.

It is so, too, in Spain. Writing from Vigo, under date of Oct. 5, Charles F. Walton, with the Hanlon Bros. Spanish "Voyage en Suisse" Co., says: "In our travels in this country we get THE CLIPPER every now and then. It is a great treat." The company are well, and doing well.

CHESS.

To Correspondents.

R. WESTERMAN & Co., City.—Thanks for information. C. SCHUBERT, Brooklyn.—The same to you; there are no clubs in the region named.
WILL H. LYONS.—You will have received at least a partial answer by the time this reaches you.
F. HERMANN.—In Lyda's "Enigma Extra" the White Pawn on "K5" should have been placed on K5. Thanks for solution.
GEO. CUMMING, City.—Thanks for attention.
T. E. M. (where?)—Having THE CLIPPER, subscribe for your local chess paper, then take in Herr Steinitz's International, and the Munoz Bros. Brooklyn Chess Chronicle, and you will have all the current chess you will want to digest. Thanks for solution.
F. B. PHILIPS.—Had you S. L.'s enigma correctly, or does the emendation given to F. H. invalidate your solution?

DOMESTIC BRIEVITIES.—We point with especial satisfaction to the variety, excellence and brilliancy of the problemistic branch of our present issue. . . . We are glad to be informed by Secretary Schubert that a detailed programme for the projected International Tournament is specially to be issued, a copy of which, with other information, will be at once furnished us. . . . There is a special effort on foot, not merely to secure a grand international tournament, but to edit "The Congress," to be edited by Herr Steinitz. Both schemes have our hearty concurrence, and may freely command any services that we can render.

FOREIGN BRIEVITIES.—The writer hereof has reached that conservative time of life, we hope he can say philosophical as well, when men reluctantly part with old and tried friends to take up with new. It is therefore with a feeling closely akin to sorrow, that we read that Herr Minckwitz, who has edited THE ZEITSCHRIFT (formerly Leipzig) Schachzeitung for twenty-two years, will resign the editorship in January next, and his place will be taken by Herr Curt von Bardeleben, in conjunction with Herr Hermann von Gottschalk, who will conduct the problem department. Many years ago we were, by our friend Herr Louis Paulsen, advised of Herr Minckwitz's excellence as a chess editor, and from that day to this have not missed a single number of his price of chess magazines. Our heartfelt wishes for good go with him in his retirement. Nuova Rivista degli Scacchi comes to us in a double-number unusually freighted with literary matter, not the least interesting being a comparison of errors (chess) and triumphs of Steinitz and Zukertort. . . . An extraordinary opportunity is offered the amateurs to enrich their chess libraries by Albert Claret, Berlin, who offers for sale the great library of the English banker, C. Buxley Vanitart, resident of Rome, Italy, in a price catalogue of 971 numbers. Address R. Fiedermann & Co., 835 Broadway, this city. . . . A match, Burs vs. Blackburne, is spoken of as a certain fixture. . . . The Winter handicap of the City Club is to number 14 entrants, divided into twelve sections. . . . The best and most chess treatise of later years, by Signor Carlo Salvioni's great work just finished, that the Italians are nationally very proud of such a work by one of their compatriots, in their own language, may be gathered from last Nuova Rivista, and Herr Steinitz has this singularly warm eulogium for it: "Much as I value THE German Handbuch, I may mention, en passant, that I do not miss it so very much since the appearance of Signor Salvioni's Teoria e Pratica."

Solutions.
Of Enigma No. 1,557.—R to R8, K to K5; 2. B x K P, K to K3; 3. Q to K3, and 4. P mates.
Problem 1,550.—1. Kt to Q8, K to K1; 2. Q to K2, etc.; if 1. K x B; 2. Q to B4, etc.; if 1. Kt to K6, 2. Q to K3, etc.; and if 1. P to K4; 2. Q to K2, etc.

White. Black.
1. Q to K5. 5. Q to K7 and K to B3.
2. R x P. 6. R-B sq. and K-his 4.
3. Q-B5. 7. Q-K7, and wins.
4. R-B4. 8. K-2.

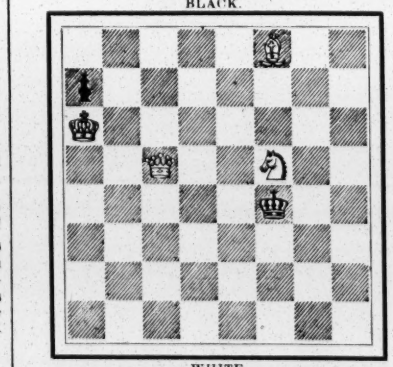
OF PROBLEM NO. 1,551.
BY T. E. M.
1. Q to R8. 5. Q to R6. K to B4.
2. Kt-K5. 6. K-his 3. P-K4+K-B5.
3. Q-R3. 7. R-K4+(1) P x R.
4. Q-K4. 8. Kt mates.

(1) No better proof could be afforded of the wonderful clearness and accuracy of the British champion's blindfold play, than this beautiful sacrifice which winds up the annotated match in eight moves, with a pretty little problem in two.—"Brooklyn Chess Chronicle."
Enigma 1,552.—The brilliant decisive coup was Q to B4!
OF PROBLEM NO. 1,552.
1. P to K4+ P x P. 6. R to Kt sq. and K to B3.
2. R x P+ K x P. 7. R-Kt6 and K-B2.
3. Q x R+ K x B. 8. Q-his 6 and K-B3.
4. R-B4. 9. R mates.
5. Q-his 4 and K-K4.
Enigma 1,553.—1. Q to R5; 2. Kt to Q5; 3. R to QR 4; 4. Q to R6+; 5. Kt to Q4, compels 5. B x Q, mate!
Problem 1,553.—1. Q to R6, etc.!

Enigma No. 1,557.
From the International.
BY O. T. BLATHY, Budapest.

White to play and give mate in five moves.
aQ8sq, QKt4.
aQ8sq, QKt4.
aQ8sq, QKt4.
aQ8sq, QKt4.
aQ8sq, QKt4.
aQ8sq, QKt4.
aQ8sq, QKt4.
aQ8sq, QKt4.
aQ8sq, QKt4.
aQ8sq, QKt4.

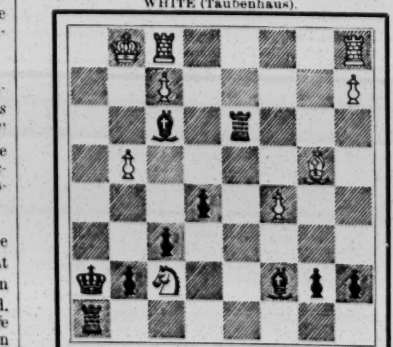
Problem No. 1,557.
BY F. B. PHILIPS.
BLACK.



WHITE.
White to play and give mate in four moves.

Game No. 1,557.
At length THE International brings us what we've been looking for ever since we heard of it—the "brilliant prize" game and the Nottingham Congress, between Messrs. Gambante and Burn.

GIUOCO PIANO.
White. Black.
1. Taubenhaus, A. Burn.
J. Taubenhaus, A. Burn.
1. P to K4. 16. T x P x P. Q to Q2.
2. K-K3. 17. Q-Kt-K3. Q-B-K4 (d).
3. K-B4. 18. P-Q4. Q-B4.
4. P-Q3. 19. Castle. K-R-K3.
5. P-Q3. 20. Q-Kt-B5. Q-his 2.
6. P-Q3. 21. P-K5. Q-his 2.
7. Q-K2. 22. P-R5. Q-his 2.
8. P-K3. 23. Q x Q. Q x Q.
9. P-K3. 24. R-Kt. Q-B x Kt.
10. K-B-K3. 25. Q-Kt. Q-B x Kt.
11. P-K4. 26. P x P. K x R-P.
12. P-K4. 27. P-Q5. K-B2.
13. K-B4. 28. Q-Kt-Q6. K-his 6.
14. Q-Kt-B5. 29. Kt-B7. and we have the following elegant and brilliant finish:

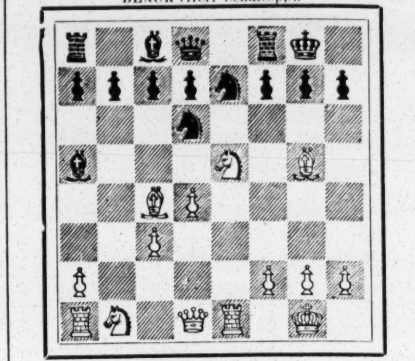


WHITE (Taubenhaus).
Black to play and give mate in seven moves. (3)
(a) In this opening, Blackburne generally maneuvers his Q-Kt via Q2 and R5 to Kt3, and then Q to her B2, and castles with Q-R.
(b) As usual, waste of time and weakening the K's side, which is all the more inadvisable as he cannot secure castling on the other wing.
(c) Unless he could make sure of his attack, this advance only forebodes disaster on his K's side. Both his side P's on that wing are weak, and the spot at K-B4 is left open to invasion by hostile pieces, as will be seen.

(1) Black has formed his attack with excellent judgment. By this fine move, which menaces the entrance of one of his Kt's at B5, he forces an exchange which gives him a powerful center and two B's vs. Kt and B.
(2) All of a very high order, simple as it may appear. By forcing the advance of adverse B's, the hostile center also becomes weakened, and Black has therefore a wider option in selecting the object of his attack.
(3) He had a bad game anyhow, but probably his best plan was 21. Kt to K5, followed by Q-B to K3, if Black answered Q-R to Q sq. Obviously he could not play R to K3 at once, on account of the reply B to K5, followed by Q x P. Again, if 21. either R to Q sq. Black would drive the R away by B to K5, and then play Q-R to Q sq. winning at least a P. For, if White then answered R to K5, he comes too late, on account of the reply P to K5. By the move in the text, however, his K's side becomes still further disorganized.

Gambits vs. Slow Openings.
In sharp contrast to the lumbering, not to say repulsive, albeit scientific, openings so in vogue at the present day, is the almost universal successful dash of the few gambits essayed in the recent tournaments, even by the comparatively weaker brethren vs. the greatest masters. See this specimen:

EVANS GAMBIT.
Pollock. Schallkopf. Pollock. Schallkopf.
1. P to K4. 6. Castles. K-Kt to R3.
2. Kt-K3. 7. P-Q4. K-Kt to P2.
3. K-B4. K-B4. 8. K-R-K sq. K-Kt-Q3.
4. P-Q4. R-KtP. 9. Q-R-K3. K-Kt-K2.
5. P-K4. 10. K-Kt x P. Castles, and we have the following picture:
BLACK (Herr Schallkopf).



WHITE (Mr. Pollock).
White won at the twenty-ninth move, he might have forced his victory at once—but didn't see it.

CHECKERS.

To Correspondents.
CHRIS CARABER.—Thanks for the position, which is a "good one." Will you please let us know the name of its author?
H. CRANDALL.—C. F. Barker is the author of "The American Checker player."

BREVITIES.—Mr. Martins has just concluded a week's play in London. During that time he contested no fewer than 58 games. Of these he won 43, lost 1 (to Mr. Malcolm), and 14 were drawn by the following gentlemen: Mr. Malcolm, Mr. Roberts, 5; Mr. Dobson, 2; Mr. Garden, Castle Douglas, 1; F. H. Brown, the Savre, Pa., expert, was in Philadelphia recently, and played a few games with the two leading experts of that city. The score at the finish stood: Brown, 9; Fries, 1; drawn, 1. Brown, 0; Clouser, 4; drawn, 5.

Game No. 32, Vol. 34.
Played between Messrs. Wyle and Bryden, in their late match at Glasgow.
Tenth game of the match.
"SWITCHER."

White.	Black.	White.	Black.
Wyle.	Bryden.	Wyle.	Bryden.
1. 11 to 15	21 to 17	14 to 10	31 to 13
2. 9 to 13	25 to 21	18 to 14	34 to 17
3. 8 to 12	24 to 19(a)	19 to 15	30 to 26
4. 15 to 24	28 to 19	17 to 13	32 to 27
5. 11 to 15	17 to 14(b)	18 to 15	26 to 22
6. 12 to 17	29 to 19	16 to 12	22 to 17
7. 10 to 17	21 to 14	20 to 15	17 to 14(d)
8. 4 to 8	29 to 25	21 to 15	18 to 11
9. 6 to 12	28 to 18	19 to 15	7 to 3
10. 13 to 17	25 to 21	23 to 19	24 to 7
11. 6 to 10	23 to 19	24 to 21	3 to 7
12. 2 to 6	19 to 15	25 to 31	Black wins.
13. 1 to 5	26 to 23		

(a) Janvier gives this as a sound draw.
(b) Better than 32 to 28.
(c) The best move.
(d) 20 to 16 followed by 18 to 15, would have given Black a more difficult ending.

Solution of Position No. 31, Vol. 34.
BY J. LOUIT, Winnipeg.

White.	Black.	White.	Black.
Winnipeg.	Winnipeg.	Winnipeg.	Winnipeg.
1. 20 to 24	27 to 20	7 to 3	19 to 15
2. 18 to 27	16 to 11	8 to 15	25 to 21
3. 7 to 16	11 to 8	15 to 11	18 to 14
4. 15 to 20	10 to 7	16 to 12	16 to 10
5. 31 to 26	8 to 4	11 to 22	26 to 22
6. 26 to 23	4 to 8		

Black wins.

Position No. 32, Vol. 34.
BY "KELVIN."
End-game from "Single corner."—G

1880 SEASON 1887

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The panorama of cities and scenery in Ireland was one of the most pleasing features of the entertainment.

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I desire to express my heartfelt thanks to the above-named members of the advance-brigade of the Barnum Show for the above present, and to assure them that I shall always cherish it as a memento of the many happy days spent with them. TOM DAILEY.

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